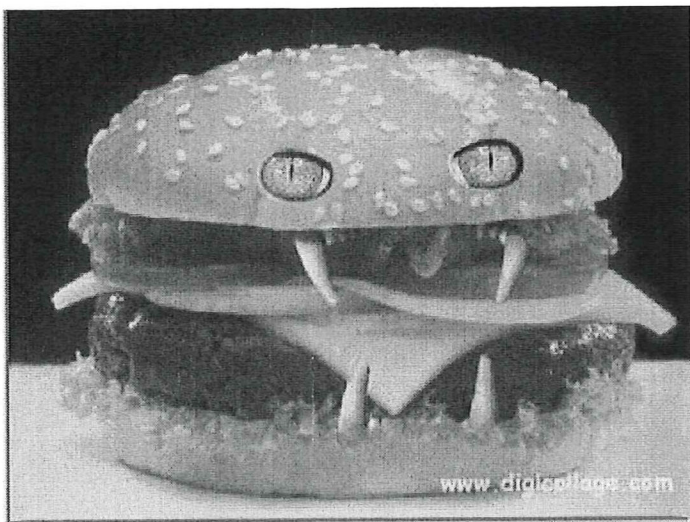


CD 2011 - - 54-55-56

The University of Toronto Faculty of
Music
PROUDLY PRESENTS:



The Composers Mega
Concert!

IT'S SO BIG!!!!!!

Tuesday, March 22nd, 2011
6:00 pm

Walter Hall, 60 Queens Park

PLEASE PAY ATTENTION TO THE FOLLOWING

Service announcement: It has been brought to our attention that **CELLULAR PHONES, BLACKBERRYS, AND OTHER WIRELESS DEVICES** interfere with the recording equipment, even when **not in USE!!**

Please **PLEASE Turn. Your. Phones. Off.**, this is a rhetorical statement.

Texting, internet browsing, checking your email, voice mail, *naughty* messages from your spouse. These things ALL transmit signals that interfere with the recording equipment here in the hall. And by 'interfere', I mean it compromises the quality of the recording so drastically that the audio is unusable. So basically, by committing all the sins listed above, you destroy any recording composers have of their works.

The reality of being a composer is that many works only get performed once. Perhaps it is because of negative attitudes towards new music. Sometimes it is simply a result of where we are at biographically. At any rate, if you phone is not OFF you are contributing to the problem. One DMA student, Christopher Thornborrow, had a positively wonderful piece on the last concert but **TRAGICALLY**, some incorrigible miscreant was texting. The audio technician, Peter, saw the little screen of death glowing all the way from the sound booth as the villian was performing his dark deeds. None of the audio from Chris' piece was salvagable. **DON'T LET IT BE YOU. TURN OFF YOUR CELL PHONES OR YOU CANNOT HAVE ANY OF MY FRESH BAKING AT INTERMISSION!**
THAT'S A PROMISE!!!!

And without further adieu, ON WITH THE SHOW!!!!!!!

Biographies:

Felix Arifin is a second year Composition minor student, with aspirations to work in the growing field of gaming music. He still has much to learn about writing music, but he's confident he'll make a semi-decent splash in the world of music.

Chris Arnold is currently in second year and has studied composition with Abigail Richardson. He is also in the Viola Performance program, studying with Katherine Rapoport.

Caleb Chan: I was born in Hong Kong and grew up mostly in Vancouver which I call home. Through art, I pursue life and the things I have yet to understand. Growing up with a diverse musical upbringing, I admire many great traditions from western classical and traditional Chinese to popular music. Somehow, they all come together in a nebulous well, from which my imagination springs. Often, my music reflects my thoughts and wrestles with faith, culture, time, and relationships. I'm currently a Master's student in composition at the University of Toronto where I spend my days. I also enjoy playing music in bands and with friends. Music is temporary but in it, we may find eternity.

Jeff Clements is a second year student studying bassoon with Fraser Jackson and composition with

James Rolfe. He has written for his own performances, University of Toronto student composer concerts and for the U of T double reed masterclass. He feels that he has written too much for the instruments which he himself plays and he promises to exclude both the bassoon and the piano from his next submission to the student composer concert series.

Paolo Griffin was born in Montreal, Canada, and spent much of his early years moving around North America before finally settling down in Toronto. He is currently working towards his Bachelor's Degree in Music Composition at the University of Toronto where he studies under Norbert Palej. Paolo is currently studying the works of Latin American composers.

Massimo Guida is a third year undergraduate composition major currently studying with Professor Chan. He has previously studied with Professor Palej and Professor Rapoport, and is also studying classical guitar under Eli Kassner. He has a fondness for late romantic music, in particular Italian opera, film music and sacred vocal music. He hopes to pursue a career in film composition. For more information, visit www.massimoguida.com.

Amin Honarmand is currently working towards a D.M.A in composition under the supervision of Chan Ka Nin. In addition to writing concert music he composes film music, and teaches music courses. He also works as a teaching assistant at the University of Toronto and was awarded the Theodoros Mirkopoulos & Lothar Klein fellowships in 4 successive years. He won the second prize in the Nightingale scoring challenge in 2009 and his orchestral piece "Sinfonietta" was selected as the winner of Toronto Symphony Youth Orchestra competition in 2009, as well as Buffalo Philharmonic orchestra in 2008.

Riho Esko Maimets (1988) – Music can sometimes transmit a deep and ancient energy, causing a timeless cathartic feeling in its listener. I have become a composer in the pursuit of this energy.

Patrick Murray is a pianist, composer, and conductor in his 3rd year at University of Toronto. He studies piano with Henri-Paul Sicsic and composition with Norbert Palej.

Caitlin Nishimura is a second year undergraduate student in the CTEP program, studying clarinet with Steve Pierre. She enjoys composing for wind ensemble, chamber ensembles, and plans to soon explore music for film. She hopes to lead a life and career that involves teaching, performing, and composing.

Patrick Power is in his 4th year at the Faculty of Music. He studies guitar with Eli Kassner.

Sahlia Wong is in her fourth year of undergraduate studies in composition at the University of Toronto, studying with Gary Kulesha. As this will be my last student composer concert, instead of listing my experiences and goals again, I'd simply like to say: During my time at U of T I have been fortunate enough to encounter a range of fantastic faculty and guest composers of which there are too many to list here. I have had the privilege and honour to be surrounded by a magnitude of talent found in my colleagues and the wonderful performers who have made all our music come to life. I am grateful that we have kept each other motivated and inspired. To close using the words of ABBA: "Thank you for the Music."

Saman Shahi is a First Year Master's student Currently studying with Gary Kulesha, previous mentors include Alexander Rapoport and Norbert Palej.

Keunyoung Yoo is an accomplished young pianist and music composer. Her musicality and interest in various musical genres has provided her with opportunities to be involved in many musical activities, such as participation in musicals, piano recitals, jazz festivals and student composer concerts. Keunyoung studied piano with Gwen Beamish, composition with Omar Daniel and Peter Paul Koporowski in University Of Western Ontario. Ms.Yoo has composed mainly chamber and choral music. During her senior years, one of her piece, 'Light' was premiered by S.t. Cecilia Woman's choir, conducted by Gloria Gossi. She finished her honours degree in music theory and composition at UWO with the chamber trio piece, which was premiered successfully by UWO chamber group performers in April 2008. Currently, she is doing the Master's program in U of T studying with Gary Kulesha.

Disc 1

1. Intro

2. Keunyoung Yoo

3. Caleb Chan

4. Patrick Power

5. Massimo Guida

6. Patrick Murray

Disc 2

3. Sahlia Wong

1. Saman Shahi

2. Chris Arnold

Programme:

Woodwind quintet no.1

Allegretto *Largo* *Vivace*

Sarah Smith - Flute
Chiehying Lu - Oboe
Mike Dassios - Clarinet
Ben Coleman - Horn
Amanda Carleton- Bassoon
Gary Kulesha - Conductor

Preludes for Piano

Wesley Shen - Piano

Rondo

Olivia Shortt - baritone sax
Mike Romaniak - alto sax
Shannon Graham - tenor sax
Mike "the ladies' choice" Dassios - clarinet
Patrick Power - guitar

Per AC

Wesley Shen - Piano

Places Left Unfinished...

Brenton Chan, Amahl Arulanandam, William McLeish, Beth Silver
Cellists

****FIRST INTERMISSION!!!****

Axis of Conviction (String Quartet)

Colin Repas - Violin
Sebastian Sallans - Violin
Vincent Feletti - Viola
Brenton Chan - Cello

Four preludes for Piano

Andjelika Jarovina - Piano

String Quartet - 2nd Movement

Philene Chen - Violin
Wesley Khurana - Violin
Chris Arnold - Viola

Beth Silver - Violoncello

Serenity

Caitlin Nishimura - Clarinet

Beth Silver - Cello

Elaine Cheung - Piano

Convex Reflections

Barbad Bayat - Horn

****SECOND INTERMISSION****

Sea of Sleep

Chieh-Ying Lu - Oboe

Elaine Cheung - Bb Clarinet

Jay Mannion, Martin Wigle - Percussion

Saman Shahi - Piano

Ally Smither - Soprano

Sebastian Sallans - Violin

Matt Antal - Viola

Kevin He - Cello

Rafael Luz - Conductor

String Quartet

Paolo Griffin - Violin

Wes Khurana - Violin

Vincent Feletti - Viola

Rosalind Zhang - Cello

Sextet (I. Allegro Molto)

Mor Shargall - Flute

Chieh-Ying Lu - Oboe

Kishan Chouhan - Clarinet

Susanne Hung - Bassoon

Damir Pavelic - Horn

Florence Mak - Flute

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Amelia Lyon - flute.

Kaili Maimets - flute

Sarah Steeves - cello

Jacqueline Leung - piano

4. Caitlin Nishimura

5. Amin Honarmand

Disc 3

1. Paolo Griffin

2. Felix Ariffin

3. Jeff Clements

4. Riho Esko Maimets

Programme Notes:

Felix Arifin: The piece originally began life as a fugue, but eventually it branched out and became a whole different beast entirely. It now stands as a quirky and energetic piece of music, with a persistent drive and strange playfulness about it, especially in its ever-repeating melody that comes back in many different forms and shapes.

Chris Arnold: Young Summer is a string quartet with three movements that was written with the intention of my own chamber group performing it. The second movement features reoccurring lyrical lines that are accompanied by harmonic textures and short arpeggiated chords.

Caleb Chan: *Preludes for Piano* is an ongoing project that will hopefully continue for years to come. It occurred to me that writing short preludes would be a simple yet appropriate way of annually documenting my own thoughts and voice as a composer. The first prelude was written in 2010 while the second was composed earlier this year. Each piece looks forward to the next, remembering the past and anticipating the future.

Jeff Clements: This is the first movement of a Sextet for flute, oboe, clarinet, bassoon, horn and piano. It is set up in a ternary-like form with a playful opening section, a slower, melodic middle section and a driving ending. This piece was inspired by the sextet of the same instrumentation by Francis Poulenc.

Paolo Griffin: My idea for a song on the subject of sleep and dreams came fairly easily. I have always held an intense fascination with sleep and dreams, and how one slips into the dream state. My choice of poetry 'Sea of Sleep' by Norman MacCaig, felt natural as it explored that entry into sleep, and the beginning of dreams. While writing this piece, I tried to be conscious of the material, and create music that felt appropriate to the subject of sleep. Laying down chords and surrounding them with irregular groupings, I attempted to imbue the music with a feeling of peace, but at the same time, I tried to make sure that these groupings could be seen as strange, producing an otherworldly feel.

Massimo Guida: This is my first attempt at writing a large-scale work for the piano. This piece is a piano sonata in one large, single movement, composed in 5-part rondo form. As the title implies, the composition is strongly based around the notes A and C and the interval of a minor third or a major 6th. The piece begins in A-minor, with a main theme constructed around A and C, also using the notes B and D. This theme recurs throughout the piece, and the other pitches are later used as the tonal centre of each section. The climax occurs in C-minor, and the piece eventually concludes in A-major, where all the tension is finally resolved by the C-natural being raised to a C-sharp.

Amin Honarmand: The electronic part of "Convex Reflections" is created by pre-recorded horn and guitar sound. This material was then manipulated in different ways to create the necessary elements for the piece. I wanted to have a broad collection of timbres that range from recognizable horn/guitar sounds to remote effects that can be hardly related to the sound that we know, which is the same approach in thematic transformation in traditional composing. The most important thing I had in mind while composing the piece was to make the play-back a significant part of the music by adding elements that are impossible to create in acoustic environment, and create a meaningful interaction between the live horn and electronics.

Riho Esko Maimets: *iii – "gust"*
The cold arctic air freezes everything in its path.

Patrick Murray: This title for this work was inspired by John Phillip Santos' memoir *Places Left Unfinished at the Time of Creation*, a powerful reflection on the history of Aztec Mexico, Spanish colonization, and Mexican immigration to the United States. While the piece should not be regarded as

a translation into music of Santos' work, I was particularly inspired by the ideas of recurring imagery and an evocation of dream-like reverie that flow through his writing. The power and drive of this work should indeed evoke a sense of uncomfortable hallucination - a recalling of an unsettling past.

Caitlin Nishimura: Serenity is the calmness of the soul, the evenness of temper, the gracefulness of the spirit, and the peace of mind. This trio for clarinet, cello, and piano was written in the summer of 2010.

Patrick Power: This piece is loosely based on the song "Definition" by Blackstar, which is directly based on "Remix for P is Free" by Boogie Down Productions, which draws heavily on "Zungguzunguguzunguzeng" by Yellowman.

Sahlia Wong: Axis of Conviction begins with a slow, deliberate, contemplative theme. As it develops the counterpoint becomes more dissonant and it takes turns through synthetic modes and polytonality. Finally as more extended techniques and quarter tones are added, it reaches a dense atonal climax. Afterwards it works its way back to the tamer Dorian mode in which it began. The time signatures of the piece are ordered specifically to create a buildup to the atonal section. Each one is more unstable than the last.

An axis of conviction is the balancing point of one's beliefs and motivations. Why do we do the things we do? What motivates us to make a decision? Why choose this instead of that? Composers answer these questions to make decisions in their pieces, and everyone has thought about them from time to time throughout their lives. This composer is certain that the answers vary between individuals, influenced by mood, environment, beliefs, etc. Therefore this piece does not aim to identify the axis of conviction specifically, but to encourage listeners to explore where it is for them in relation to aspects and situations in their lives.

Saman Shahi: These preludes were written in my final year of undergraduate studies, and they were mostly experimentations in irregular phrase lengths, and abrupt modulations. Being a Pianist myself, I can assure you they are NOT very idiomatic, on purpose perhaps.

Keunyoung Yoo composed this work in 2010-2011. The first two movements were premiered and by U of T performers in Walter Hall, December 2010. The third movement has not been performed previously. The '*woodwind quintet no. 1*' is one of her most recent works, written while she was studying music composition with Gary Kulesha at University of Toronto, and this piece is one of her few purely instrumental works. This quintet has three movements and each movement has a different structure; First movement: Rondo, Second movement: Ternary, third movement: mirror form. One of the most important musical features in this piece is that each theme in all three movements is created with synthetic scale, which is the mixture of two different modes or scales. Rhythms are quite straightforward in duple or quadruple meter, which gives the music a forceful folksy-quality with exciting rhythmic articulations.

Special Thanks is Extended to the Following:

Our Instructors:

Professors Christos Hatzis, Gary Kulesha, Norbert Palet, Chan Ka Nin, Alexander Rapoport, Dennis Patrick, Roger Berge, Larysa Kuzmenko, Abigail Righardson, Eric Robertson, James Rolfe.

For tirelessly supporting the composition program:

Professors Mark Sallmen, Ryan McClelland

Our technical staff, stage hands, ushers, and finally a special note to Peter Olsen. Thanks for being ready EARLY today to record. 5:00pm – 9:30pm is a long day. We the composers really appreciate our Cds!!

Paul L

